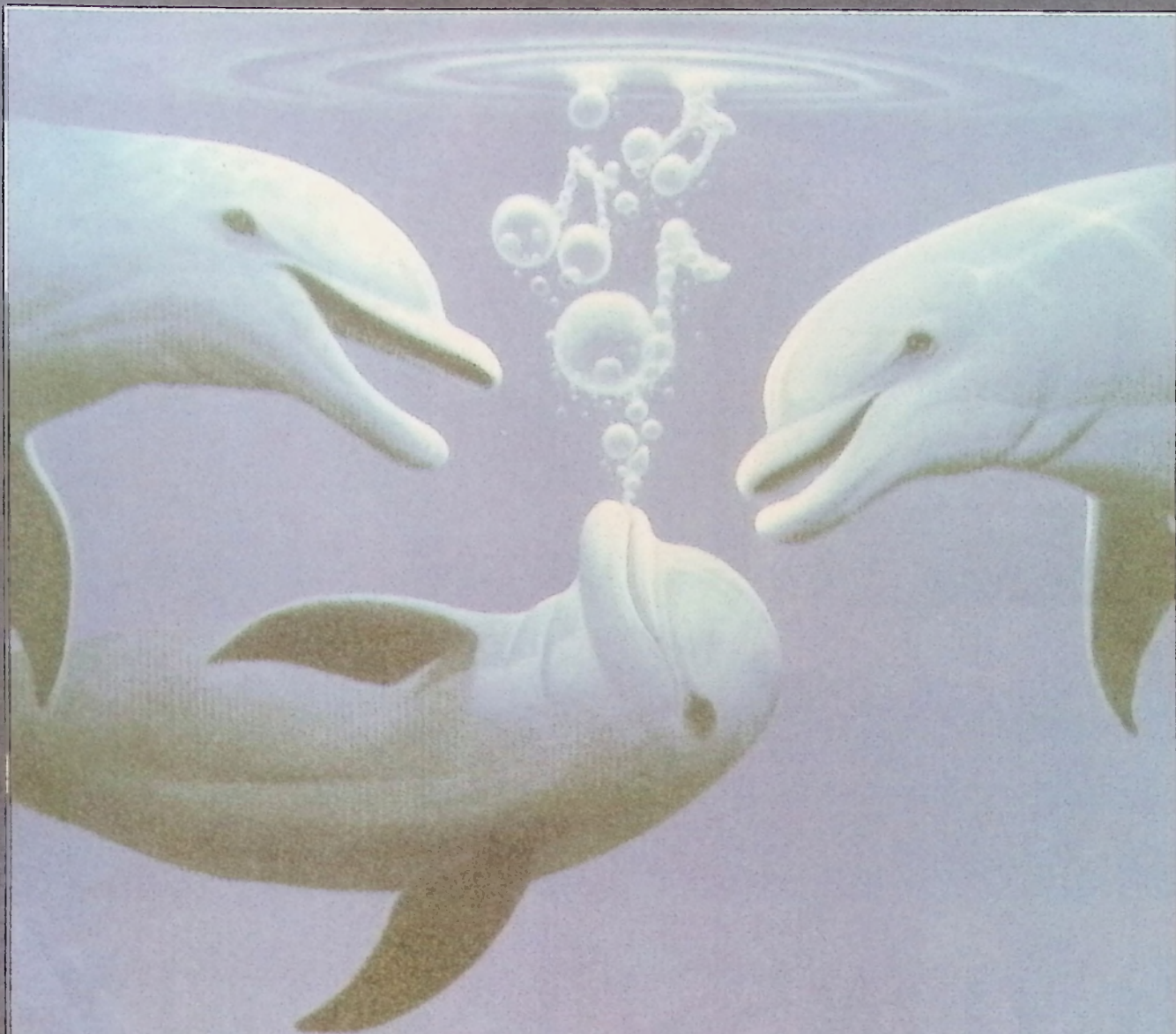


JEFFERSON

Monthly



Hot Sounds to Beat the Heat

A guide to the region's summer music festivals

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8

Victor Martin of Sound Avive will perform as part of the Scaramento River Jazz Festival.



8

Michael Doucet of BeauSoleil will perform at Britt Festivals in June.

ON THE COVER

8

Painting by Don McMichael to be reproduced on the commemorative poster of the 1994 Oregon Coast Music Festival.

The Jefferson Monthly is published 12 times a year by the Jefferson Public Radio Listeners Guild as a service to its members. Display advertising space can be purchased in the publication by calling (503) 552-6301 or (916) 243-8000 in Shasta County.

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JEFFERSON

Monthly

JUNE 1994

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Hot Sounds to Beat the Heat

As the thermometer rises, lots of folks will be looking to escape to the cool of a shaded forest, a quiet river bank, or a beach by the ocean. This summer, you don't have to leave your favorite music behind with the heat. A summer survivor's guide to our region's music festivals.

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To Give or Not to Give

There are a seemingly endless number of organizations and causes asking for your financial support these days. But how do you determine the best way to direct your philanthropic dollar? Ashland resident Mark Rothman has come up with a guide to help you decide.

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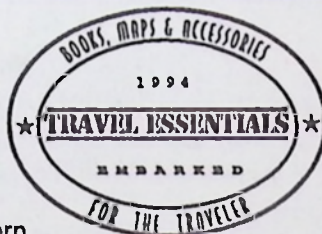
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TUNED IN

Ronald Kramer

The Aging of the Translator Age

Jefferson Public Radio pioneered the use of translators for signal extension in public radio. While translators had been reasonably widely used for television, particularly commercial television, FM stations had made only scattered use of this technology when our flagship station, KSOR, first began exploring the use of these low-power, relatively inexpensive devices, to extend KSOR service to Grants Pass in 1977.

The equipment then available didn't suit public radio's demanding programming requirements and we began a four-year long process of identifying suitable equipment for our application. From the original Grants Pass translator, which we totally replaced within eighteen months of its installation, through the evolution of the next five translators (serving Klamath, Douglas and Josephine counties in Oregon and Yreka in northern California) and leading up to an eighteen translator project in 1980 (bringing service to virtually the entirety of our current KSOR signal area, KSOR vigorously explored, and capitalized upon this technology.

Some of the journey was rocky. Until we got a major manufacturer to agree to design and build a particular unit which met our specifications, we had despaired of using commercially available units and had been exploring going into the manufacture and design of translators just to assure the availability to equipment suitable to public radio's, and our own needs. We purchased the first eighteen units off the assembly line of the newly designed systems and they have since become the industry's standard for translators.

FCC regulations didn't really address what we were trying to do in using translators to extend public radio to small commu-

nities using this technology and new FCC regulations had to be developed to authorize this type of service.

When we encountered sites which required the development of solar powered

translators to meet our goals, we had to work with the manufacturers to develop both solar-powered options for the equipment as well as suitable battery systems. We constructed the first solar powered translators ever funded by the federal government and the first solar powered translators in public radio. All seven of those solar units remain in service today.

Using the translator technology we have been

able to forge a regional public radio community, and synergistic assembly of listeners and support for public radio, at a time when no other technology could have possibly met the need at a cost which was even remotely plausible.

Beginning about five years ago, however, the equations surrounding translator use in public radio began to change.

Translators are defined by the Federal Communications Commission as "secondary services" which means that they have to accept interference from full radio stations. When we first began relying upon translators so heavily we considered this exposure and concluded that the gamble was worth taking. Since public radio's translator frequencies are located in the "reserved" (for noncommercial educational use) portion of the FM band—located between 88 MHz and 92 MHz, it seemed unlikely that areas as small as those we serve would become the object of so much noncommercial radio attention so as to threaten our use of these frequencies for translators.

Unfortunately, we had not bargained for

the coordinated growth of religious radio stations and translators fed from a handful of individual religious stations. Using some very loosely interpreted FCC regulations, it has proven possible for these stations to define themselves within the "educational" component of the federal licensing requirements. Moreover, by aggressively lobbying the FCC over a period of many years, these interests have succeeded in securing permission to construct thousands of translators across the nation which relay the signals of a few religious parent stations. More recently, these same interests began constructing satellite-fed transmitters which have the legal character of full radio stations. Thus, our translators have been required to accept interference from these stations as they developed.

Our response, in part, was the construction of our own satellite stations which partially bought a new "lease on life" for some of our translators because our satellite stations created protected frequencies for themselves in their communities and, under FCC regulations, this protection extended slightly above and below the frequency of our own satellite station. Thus, a protected "buffer" zone into which we could sneak the output frequency for our translators was created by the development of some of our satellite stations.

However, translators rely upon the premise that they pick up a signal off of the air—that is by receiving KSOR or another KSOR translator—and then rebroadcasting it. Thus, we need to have a clear, clean input signal available to the translator in order to operate. Our older members will remember that, in the early days of radio, AM stations of very tiny wattage could be heard over vast distances because there were so few stations on the dial that signals traveled much further without encountering interference.

We are now suffering the same fate on the FM band. The burgeoning number of commercial FM stations is creating enormous signal interference conditions on the mountain top sites where our translators tend to be located. These interfering signals then cause noise, whistles and other impediments which the translator picks up and rebroadcasts along with KSOR's signal. We also are finding it difficult to keep the output signals of our translators clear when so many adjacent signals occur on the dial. These problems tend to be most acute in the larger communities we serve but even

CONTINUED ON PAGE 27

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SPEAKING OF WORDS

Wen Smith

Nader's Nadir

I'm often astounded by the knowledge attained by some people, whose capacity for it seems so far beyond my own. Like the King of Siam in the musical, the more I learn, it seems the less I really know, and I wonder at those who know things I don't even suspect. Is a puzzlement.

Not long ago I was listening to Ralph Nader, the widely admired consumer advocate, as a guest on Larry King's radio talk show. Nader's effusion of knowledge filled me with awe.

"Every woman," Nader said, "wants equality with their husband."

"Imagine knowing things like that," I said to my wife. "How does anyone acquire such knowledge?"

"What do you mean?" my wife said.

"I mean here's a man who knows what every woman wants. That knowledge must be worth a fortune."

"Probably a fraud," my wife said. "How many women do you think Ralph Nader has met?"

"Must have met them all," I said. "He knows what every one of them wants."

"Ridiculous," she said. "He doesn't know every woman."

"He didn't sound doubtful," I said. "Nader never sounds doubtful about what he knows."

"Then he doesn't know enough," she said.

I realized my wife was right. The more you think you know, the more you must be overlooking. Maybe Ralph Nader knows more about what consumers want than he does about what women want.

"Besides," my wife said, "he doesn't even know the difference between one woman and two or three women."

"How do you know that?" I said.

"You heard him," she said. "He said every woman wants equality with *their* husband."

"I guess by 'every woman' he means more than one woman, maybe all women."

"Oh, he knows every woman is just one woman, all right," she said. "He says 'every woman *wants*.' For more than one woman,

he'd have to say *want*, not *wants*."

"You have a good point," I said.

"Not only that," she said, "I think he's confused. He says '*their* husband.' If he knows every woman is just one woman, why does he say *their* husband. Who are *they*?"

"I guess he does mean all women," I said.

"So why does he mention only one husband?" she said.

My wife is a deep thinker, and sometimes I worry that I might follow her too far or come up too fast and give myself the bends.

"It's obvious that Ralph Nader is not married," she said.

I was astounded again, this time by the extent of *her* knowledge.

"How do you know that?" I said.

"Reasoning," she said. "He thinks he knows what every woman wants."

"Right," I said. "Only a bachelor would think that."

"An inexperienced bachelor," she said.

"Ralph Nader isn't exactly wet behind the ears," I said.

"Maybe not," she said, "but I think he's all wet between them."

My awe of Ralph Nader's knowledge was on the wane. He and Larry King were still talking, but their conversation had begun to sound silly, a lot of it based on assumption and mere wind. Bad grammar and clear thinking are not closely acquainted.

"How about you?" I said to my wife.

"Do you want equality with your husband?"

"No," she said. "I just want to be myself."

"I love you," I said.

I knew I couldn't interest her in equality. I'll have to get even some other way. ■

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitorradio* and writes regularly for *The Saturday Evening Post*.

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FROM AMERICAN PUBLIC RADIO



LETTERS

from our Readers

We have just read your *Dunsmuir Renaissance* article in the March issue of the *Jefferson Monthly* and feel slightly offended by your comment about our business. You said, "Dunsmuir Hardware's True Value sign is the only indication of corporate intrusion ..." This seems to be a put-down of our business in comparison to your glowing comments about the new businesses on Sacramento Avenue. It also shows a lack of understanding about the dynamics and economics of small towns.

True Value is a traditional co-op with over 5,000 member stores — most in small towns like Dunsmuir — sharing the costs and the purchasing power that allows us to hold our own against the K-Marts, Targets, Home Depots, and Wallmarts. Those are the corporations you *should* put down. They are the destroyers of small town businesses. True Value Hardware stores are independents who struggle to survive and provide the kind of solid business that small towns need.

Furthermore, we feel that we were the vanguard of those "modern pioneers" you refer to. We fled from the city 18 years ago, rescued a failing business, did Dunsmuir's first historic facade renovation, and have faithfully preserved this example of America's vanishing traditional hardware stores. We knew Dunsmuir's rebirth was coming, have waited a long time for it, and are among the strongest supporters of Dunsmuir's new art gallery, book store, nursery, opera house and restaurants.

Next time you are in Dunsmuir, come in and take a closer look at us.

Ron & Pat McCloud, Dunsmuir

I've been meaning to send you people a letter for quite some time now. I'm a fairly recent discoverer of your radio station and I must say, I feel like a thirsty camel that's come across a deep refreshing oasis. I arrived in Redding 10 years ago and was forever bemoaning the quality of the local radio programming. Everything was the same. Actually, it was the same as it has always been since I was a kid in the early 60's listening to CKLW near Detroit. Repetitious and recycled top 40 or classic rock will quickly give a listener a weary ear. Your station is the first in a long, long time that gives me ample reason to keep my dial in one spot only. I think the programming and D.J.s for your *Open Air* are both exceptional. You do a great job of weaving new age, blues, world, and folk music. It's a great change from public radio's commitment to classical... Thanks for filling up my days with quality entertainment.

M.W., Redding

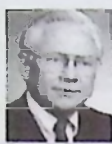
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JEFFERSON OUTLOOK

Russell Sadler

Shedding Light on Legal Ethics

Ed Howell was the only Oregon judge to serve on the Circuit Court bench, the Tax Court and the Oregon Supreme Court. He was also the only judge who held court in all 36 counties. He was appointed to the Circuit Court bench in Gilliam, Grant, Sherman and Wheeler counties in 1949, appointed to the Tax Court in 1965 and appointed to the Oregon Supreme Court in 1970. Like many Eastern Oregon judges, Howell had a pragmatic and skeptical mind.

Arguably the most important opinion he wrote was in the 1973 case of Fasano vs. Washington County. This land use case created the legal principle that land use decisions by city and county officials are quasi-judicial decisions. Public officials' ex parte contacts with developers and land owners outside publicized, formal hearings were prohibited. As a conservative judge from Eastern Oregon, Howell understood the casual, often cozy way land deals were done in county seats. His Fasano opinion put an end to that era in Oregon even before the Legislature created the Land Conservation and Development Commission to put a measure of formality and judicial review into land use decisions.

Howell also participated in a case that became something of a landmark in Oregon legal circles, Sadler v. State Bar. In this case, the Oregon Supreme Court held the Oregon State Bar's disciplinary process was open to the public and lawyers disciplinary records were public.

In 1975 a Salem lawyer named Jason Lee ran for the Court of Appeals against Jacob Tanzer. Lee had a checkered reputation among the legal profession and I ran into a blank wall trying to track down rumors that he had been disciplined by the State Bar for professional misconduct. Bar rules, I was told, made the disciplinary process secret.

In 1973, the Legislature included the State Bar in the landmark public meeting

and public records law. That law, I argued, made the Bar's disciplinary records public unless someone who complained about a lawyer specifically asked for confidentiality.

Then Attorney General Lee Johnson agreed with my argument and ordered the Bar to submit Jason Lee's disciplinary records to his office for inspection. The Bar refused, offering a new argument. The Bar was really part of the Judicial branch of government and the Legislature exceeded its authority when it subjected the Bar to the public meeting and records law. That left no remedy other than a lawsuit and no possible plaintiff but me. I sued.

With the help of several very skeptical newspaper publishers and broadcast station owners, we hired Eugene attorney Les Swanson to try the case. Marion County Circuit Judge Jena Schlegel held Jason Lee's disciplinary records were exempt from disclosure. We appealed.

A few prominent lawyers were remarkably willing to challenge the prevailing wisdom that public disciplining of lawyers would lead directly to trials in the media, election year dirty tricks and besmirched reputations. Jack Faust of the Portland law firm of Schwabe, Williamson & Wyatt wrote the appellate briefs for us. Portland lawyer Margaretta Eakin argued the case before the Oregon Supreme Court where she had recently clerked before going into private practice.

A few months later, in an opinion written by retiring Justice William McAllister, the Oregon Supreme Court held the Bar was a public body created by the Legislature which had the authority to make the lawyers disciplinary process public as long as lawmakers did not encroach on the Supreme Court's inherent power to control admission, suspension or disbarment from the practice of law.

"To strike down the Public Records Law," wrote Justice McAllister, "would give special treatment to attorneys and perhaps

encourage the public belief that a veil of secrecy is hiding official misconduct. Opening the files of the Bar to the public may restore confidence in the integrity of the individual attorney and assure those concerned that the profession is truly interested in maintaining the highest legal ethics."

Judge Howell remained the toothpick chewing skeptic. In a specially concurring opinion Howell wryly suggested now that the court held complaints to the Bar are a matter of public disclosure no matter how false or frivolous, perhaps the court should reconsider the absolute immunity it had granted to anyone who complains about a lawyer. The rest of the court didn't take Howell's bait.

History shows Justice McAllister had reason for his optimism and Justice Howell had little reason to justify his skepticism. For nearly 20 years, Oregon lawyers have been disciplined by an open, public process. Even the State Bar Board of Governors agrees it works well.

In 1990, then-State Bar President Stuart Foster, a Medford lawyer who was once Howell's bailiff in the Tax Court, told an American Bar Association committee concerned with lawyers discipline the Oregon public disciplinary process worked well. Foster, speaking for the Bar Board of Governors recommended its adoption by other states.

It is not clear whether there are fewer lawyers jokes because the Oregon State Bar disciplines its lawyers in public. But I can tell you that misappropriating clients money, missing deadlines that jeopardize a client's day in court or conflicts of interest with other clients are fast lanes on the road to suspension or disbarment. I can tell you that because I can sit in on disciplinary hearings or review disciplinary records. I cannot tell you the same thing about doctors, chiropractors, psychologists, accountants or most other regulated professions in Oregon because one-by-one, their lobbyists persuaded the Legislature to exempt them from the public meeting and records law and return their disciplinary processes to the dark closets of unaccountable secrecy.

Ed Howell, who helped lead the Oregon State Bar out of its dark closet, was a journeyman's judge. He retired from the Oregon Supreme Court in 1980. He died in April at the age of 79. □

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

Artists of the Month

Eric Dolphy

Eric Allan Dolphy, legendary jazz innovator was born on June 20, 1928.

Schumann

Robert Schumann was born June 8, 1810 in Zwickau, Germany.

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Hot Sounds to Beat the Heat

A Guide to the Region's Summer Music Festivals

The Summer heat is on and everyone wants to get out of the city—but this year you don't have to trade culture for comfort. Thanks to five Summer music festivals in Southern Oregon and Northern California, you can enjoy diverse, quality performing artists in the very locations that attract so many visitors to our wild and scenic region.

Natural beauty, small town friendliness and world-class entertainment combine in the *Britt Festivals* in historic Jacksonville. From humble beginnings presenting weekend classical music concerts under a tent, Britt now celebrates its 32nd year as the Northwest's leading outdoor music and performing arts festival. The season runs from mid-June to early September, and its venue has expanded over the years to include traditional jazz, musical theater, dance, pop artists, comedy, bluegrass and country music. Over 50,000 visitors annually come to enjoy what is known as "the Britt experience:" spreading blankets and picnic suppers on the grassy hill under towering pines; gazing beyond the amphitheater at a spectacular, pristine view of the Rogue Valley at sunset; lying back for the unparalleled experience of listening to live music under the stars.

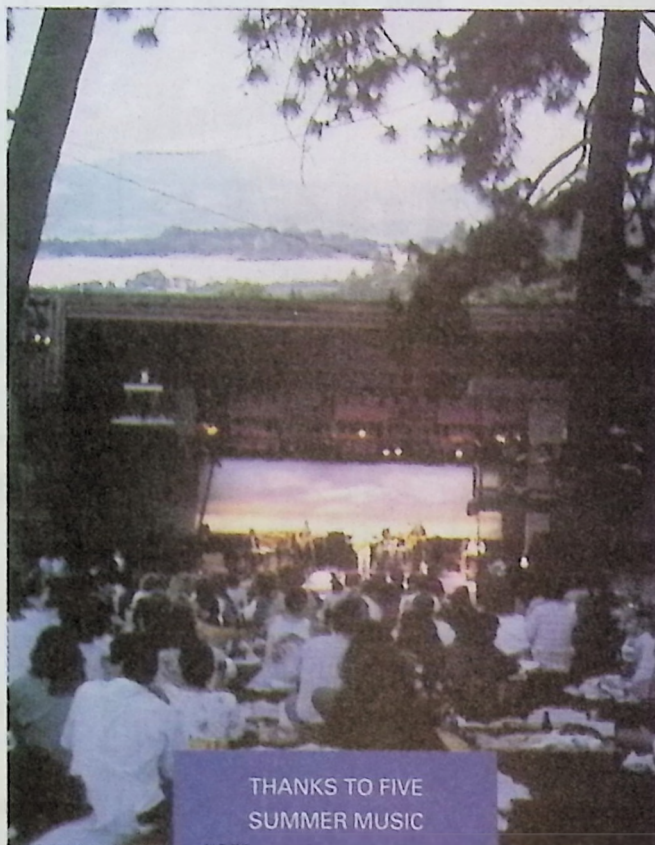
Success hasn't spoiled Britt, however. As Marketing Director Arthur Wait explains, the festival's non-profit status means "almost everyone you come in contact with on the hill, from ticket-takers to ushers to concession workers, are volunteers who work for Britt because they love it. There's a dedication

and passion in our staff that you don't often see in paid employees. It adds to the level of intimacy and camaraderie between patrons and staff that make the Britt experience truly special." It's an atmosphere, Wait says, that brings people back year after year.

This Summer's season promises to delight its loyal fans. The list of superstar headliners for 1994 includes Kenny Loggins, Michael McDonald, Waylon Jennings, the Smothers Brothers, David Sanborn, Emanuel Ax, George Benson, Randy Newman, Lou Rawls and the Neville Brothers. Arlo Guthrie and Joan Baez appear at opposite ends of the season in celebration of the 25th Anniversary of Woodstock. The Britt Symphony Orchestra and Conductor Peter Bay join Magic Circle Mime Company to present *The Lis-*

tener, Britt's first ever classical music offering designed especially for children. The Oregon Shakespeare Festival makes its Britt debut, with Bay and the Britt Symphony, in Tom Stoppard's comedy *Every Good Boy Deserves Favor*, a piece for six actors and orchestra directed by OSF Artistic Director Henry Woronicz. Britt's musical theater offering is *The King and I*, and Grants Pass native Gail Bliss plays the title role in *A Closer Walk with Patsy Cline*, a musical and historical review based on the legendary singer's life.

Now picture yourself on a blanket on the outdoor greens at Mt. Shasta Resort. Behind you the sun is setting over gorgeous Lake Siskiyou, the majestic Mt. Shasta rises in the foreground, and all around you are the sounds of great live jazz and blues. You're at



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BY

Becky Jones

PHOTO

The Britt Music Festival in
Jacksonville, Oregon.

Photo: David Bjurstrom Studio

the 9th Annual *Sacramento River Jazz Festival*, which takes place June 24, 25, and 26 in Mt. Shasta, Dunsmuir, and Weed.

Back in 1985, festival organizer Louis Dewey, who was then entertainment chairman for Dunsmuir's Railroad Days, brainstormed with a group of friends about how to spice up the final Sunday of the Railroad Days celebration. Jazz fans that they were, they yearned to bring some of the big city concerts they loved to their tiny town. A percussionist friend of Dewey's got on the grapevine to some Bay Area bands he knew, and the yearly jazz concerts in Dunsmuir City Park began. The concerts' popularity grew and in the next four years Dewey, with increasing sponsorship from Mt. Shasta, began making Mt. Shasta and Weed part of the festival scene. With this geographic expansion and the 1994 addition of blues groups to the concert series, Dewey pursues his dream of a festival that rivals the Monterey Jazz Festival, while maintaining a sense of intimacy in a location that has no equal.

This Summer's events start off in true community spirit on Friday, June 24, when the dance jazz band Take Five helps celebrate the grand opening of Blair Woods Dance Studio in Weed. Keyboardist Scott Durbin and his band, joined by Ashland favorite John Mazzei, present their big band sound for folks who want to get up on their feet and christen the new studio. On Saturday, June 25, blues lovers won't want to miss a chance to sit on the grass between Lake Siskiyou and Mt. Shasta at Mt. Shasta Resort to hear San Rafael's Blue Jeans, along with Sound Avicé from 7 to 9pm. Saturday's party continues with Night Club Night, as a variety of local and Bay area jazz and blues bands appear all night long at clubs throughout Mt. Shasta and Dunsmuir.

You can sleep in on Sunday and still make it to Dunsmuir City Park at 1pm for the festival's second outdoor concert. Three diverse jazz groups will appear in a setting equal in beauty to Mt. Shasta Resort. Cars are parked in appropriate distance away so that concertgoers walk into a magical, secluded forest on the lush banks of the Sacramento River. In this intimate, up-close environment, Brazilian jazz group *Terra Sul* takes the stage, whose album *Kindness of Strangers* was recently released on the Mo' Jazz label. John Mazzei, well known in Oregon and California for his jazz keyboard virtuosity and original New Age synthesizer compositions, returns as part of a jazz quartet. The third group will be Ken Nash and Tribal Instinct, adding a worldbeat sound to the Sacramento River Festival.

Another ideal Summer getaway that couples nature's beauty with the best in live music is the

Oregon Coast Music Festival. Founded in 1979 by Salem Symphony conductor Charles Heiden, OCMF began as an annual weekend festival in Coos Bay celebrating the works of Haydn. Early orchestra members were culled from the local community and the state. Now fifteen years and three music directors later, the festival runs for two weeks and three weekends in late July, and has broadened its geographical scope to encompass Charleston, Bandon, Reedsport and North Bend. Current Conductor and Music Director James Paul has assembled a seventy-five member all-professional orchestra from the ranks of the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, the San Francisco Symphony, the Boston Symphony, and the Philadelphia

Orchestra. Over the years, OCMF has added the best in local and international jazz, chamber, band, choral and folk ensembles to its unique presentation of concerts by the sea.

This year the OCMF is taking full advantage of its ocean-side location to open its season with a distinctive maritime celebration. Beginning Saturday, July 16, a two-day Wine and Seafood Fest on the docks in central Coos Bay kicks off the series of 17 concerts in 14 days. On opening weekend visitors are invited to stroll the docks sampling regional seafood from

Oregon's South Coast at ten canopied sidewalk cafes. Waterfront activities will include dedication of Coos Bay's new boardwalk, free tours of the Coast Guard Cutter "Steadfast," and hourly bay tours by Betty K Charters. Storytellers, musicians and sea shanty singers will perform on four outdoor mini stages.

The concert series opens Saturday evening with world famous jazz pianist Tom Grant and his band. On Sunday, Buster Keaton's *The Boat*, along with Laurel and Hardy's *Two Tars* and *The Yankee Clipper* will be shown at Coos Bay's historic art deco Egyptian Theater. Master pipe organist Robert Vaughn will narrate and provide musical accompaniment on the mighty Wurlitzer. The Festival continues through July 30. Portland based folk musicians Whamadiddle Dingbats will appear in Reedsport on July 19. Laurette Goldberg, founder of Philharmonia Baroque and the Baroque Program at the San Francisco Conservatory of Music, presents two Mozart lecture/performances July 24 in Charleston and Bandon. James Paul conducts two orchestral performances July 26 and 30 in Coos Bay, with world renowned pianist Abbey Simon. Bandon's famed Harbor Hall will reopen July 29 to host jazz bassist Glenn Moore from the group *Oregon* in concert with vocalist Nancy King. The Bay Area

CONTINUED ON PAGE 17



About the festivals:

Britt Festivals

Jacksonville

June 17—Sept. 4

For tickets: 1-800-88-BRITT

Sacramento River Jazz and Blues Festival

Several locations

June 24, 25, 26

For tickets: (916) 235-2721

Ticket Outlets: Dunsmuir Liquors

Mountaintop Music, Mt. Shasta

Jack's the Wish Store, Weed

Serendipity, Redding

Oregon Coast Music Festival

Several locations

July 16-30

For tickets: (503) 267-0938

Jackson County Blues Festival

Jackson County Fairgrounds,

Central Point

July 24

Concert free with admission to

fairgrounds

For info: 776-7237

Blues by the River

Anderson River Park, Anderson

August 20

For tickets: (916) 547-2381

or at Herreid's Music

(916) 243-7283

To Give or Not to Give?

Making the Most of Your Charitable Contributions

You are the target today for a charitable appeal. And the people asking you for your money are becoming very good at what they do. Their techniques are sophisticated, their contact lists cleverly calculated, their causes urgent.

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Will you? Others certainly do. Of the \$124.3 billion in tax-deductible contributions collected in this country from all sources in 1992, nearly \$102 billion—more than 80 cents of every donated dollar—came from individuals. Not from foundations or corporations, mind you, but from Mr. and Mrs. and Ms. America—more than seven out of every 10 people, whose collective level of giving has grown every year for 30 years.

It's an enormous showing of compassion and support that consistently represents about 2 percent of the nation's gross domestic product. Yet with each new disaster, each vital cause, each downward tick in the economy, it appears never to be enough. Charitable demands continue to intensify. And it is this ever-expanding need being played out in an increasingly aggressive arena of competition for your support.

Charity is a growth industry. Just a decade ago, for instance, there were approximately 300,000 registered charities in the U.S. Today, there more than 500,000—each one qualified by the Internal Revenue Service to ask for your tax-deductible dona-



WHEN DONORS REACT
ON A SYMPATHETIC
IMPULSE RATHER THAN
ACT ACCORDING TO A
THOUGHTFULLY
CONSIDERED PLAN, THEY
ARE VULNERABLE TO
FRAUDULENT APPEALS
BY BOGUS GROUPS THAT
ULTIMATELY CHEAT
EVERYONE

BY

Scott Rayburn

PHOTO

The Careful Contributor's Guide to Smart Giving in Oregon publisher Mark Rothman.

tion. And in the face of declining support by corporate and government sources, many will.

That means you can expect more direct mail, more phone calls, more heartrending appeals from organizations turning increasingly to professional fund raisers. And that mean you can expect to face more choices for giving.

For some people, the growing chorus of cries for help simply is overwhelming. It was for Mark Rothman, who succumbed a decade ago to acute "donor burnout."

"I had always considered myself a generous person," explained the 15-year southern Oregon resident. "But over the years of trying to give intelligently, I went through so many frustrations that I just got sick of it. Being harassed by legitimate charities, tricked by the scams—it got to be too much. So I stopped giving."

Over the next few years, however, the former newspaper reporter and owner of a desktop publishing firm began to understand that the blame for his anger rested not with the charities struggling to do big jobs with meager resources, but with the giving process—the cycle of solicitation and response adopted by non-profit organizations to ensure continued funding and reinforced by donor behavior.

"We all like to complain about high charitable fund-raising budgets and intrusive solicitation techniques," explained Rothman, "then we refuse to give except in response to expensive, aggressive appeals."

In this wasteful and intimidating process he compares to "buying your next car by waiting for the first salesman who calls you," Rothman believes

the competitive spoils too often go to the organizations with the loudest, most persistent appeals rather than those doing the most effective work or whose mission best match a donor's values. Benefits accrue to organizations devoting the most resources to fundraising campaigns at the expense of groups choosing to concentrate on programs or that simply cannot afford to ask.

Furthermore, he says, when donors react on a sympathetic impulse rather than act according to a thoughtfully considered plan, they are vulnerable to fraudulent appeals by bogus groups that ultimately cheat everyone.

It's a cycle frustrating to those wanting to support truly worthy causes but who do not know how to begin, and harmful to organizations in most need of support, Rothman asserts. Three years ago, he decided to try and break it with a donation strategy based on knowledge rather than emotional response. The problem, however, was where to find the information with which to make rational choices?

Prompted by an article about the National Charities Information Bureau, Rothman started with a list of 300 national groups obtained from the New York-based watchdog group. He asked the various organizations for reports that could help him determine which ones he wanted to support.

The effort only renewed his disillusion. Hoping to discover some philanthropic equivalent of *Consumer Reports*, he found instead that there was little objective analysis or independent guidance on charitable giving. As for learning about charities closer to home in southern Oregon, Rothman realized there was virtually no useful information available.

Challenged, Rothman decided to carry on with his research and use the resources of his own desktop publishing company to compile his own guide. Focusing on Josephine County organizations and assisted by his wife, Patricia, Rothman published the first Careful Contributor's guide in the Fall of 1991 as a supplement of the *Grants Pass Daily Courier*.

A second, expanded Careful Contributor's guide the following year featured a broader cross-section of southern Oregon charities, with wider regional distribution provided through two newspapers and local bank branches.

Encouraged by community response to the guides, Rothman continued to gather and organize data, a tedious process he describes as "the hardest reporting job you can imagine." It was uncharted territory that went beyond conventional directories or industry reports.

By early 1993, he had decided to devote his full attention to publishing comprehensive guides for the entire state and sold his desktop publishing business to an associate.

Meanwhile, he had changed the scope of his research. From his experiences with the earlier guides, Rothman concluded the most meaningful way to evaluate a charity's effectiveness was not vague financial data such as funding-to-overhead ratios or sources of funds, or even by focusing on its goals, but to examine what the

group actually achieved. The more useful measure of accomplishment, he realized, was not "We feed the hungry" but "We provided 4,000 meals."

Preliminary questionnaires went out to more than 3,200 Oregon non-profits with IRS 501(c)(3) tax status. The 1,200 that replied they met the basic listing criteria were sent a more detailed form. Only 500 ultimately returned the in-depth survey used to compile the guides.

(Since information was provided on a voluntary basis, Rothman is quick to add that an organization's exclusion from the guide has no negative significance and, in some cases, may be due to a charity not having had the time or staff to reply.)

The information currently is published among four regional editions—covering northwest, central west, southwest, and eastern Oregon—and a 186-page statewide volume, *The Careful Contributor's Guide to Smart Giving in Oregon and Beyond*. The state guide features all 500 Oregon-based non-profits responding to Roth-



The Careful Contributor's Guide to Smart Giving in Oregon and Beyond is available in bookstores or it may be ordered by mail for \$20 plus \$3 handling from Careful Contributors, 236 E. Main St., Ashland, OR 97520. Regional guides are \$7 plus \$3 handling.

man's research plus nearly 200 national organizations that meet the standards of the National Charities Information Bureau.

Each of the guide's listings is straightforward, featuring an organization's budget, mission statement, a list of specific achievements, volunteer opportunities, and for Oregon-based groups, a statement furnished by the organization why people should consider contributing to it. Listings also show whether an organization uses professional solicitors who charge percentage-based fees, and if it shares or sells its mailing list.

Listings are organized and cross-referenced among 18 categories of services such as the arts, environment, health, housing, and youth services. The guides do not advocate or rank one charity over another.

Religious, political, or service organizations are not listed.

CONTINUED ON PAGE 17

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NATURE NOTES

Frank Lang

Safe Summer Cooking

With few exceptions, the foods we eat are contaminated with microbes of one kind or another. We keep them under control by eating the food before the microbes do. We refrigerate the food to retard the microbes' growth. We kill 'em and can 'em in sterilized containers. We put our food in water so salty or acid that nothing can live.

There are two different groups of microbes. Those that poison our food and those that spoil it. Food poisoners like temperatures between 60-90°F. Food spoilers do just fine at cooler temperatures. Food spoilers change taste, smell, appearance. If you eat spoiled food, you are either really, really hungry or really, really, unaware. Food poisoners don't change taste, smell or appearance. They just make it toxic. If you eat poisoned food you can get really, really sick. There has been a lot of food poisoning in the news over the past several years.

Our good and useful friend and constant colon companion, *Escherichia coli*, makes life good for us by converting nutrients in our digestive tract we do not absorb to vitamins we do absorb. We are so familiar with *Escherichia coli* that it has a nickname, *E. coli*. There is, however, a black sheep in our good friend's closet and that is *E. coli* 0157.

0157 inhabits the digestive tract of cattle and can be found in cow flocks. Because of the way cattle are slaughtered, fecal (or flop if fecal is too strong for your delicate ears) contamination of meat is far too common. Contamination is limited to the outside of chunks of meat like steaks or roasts. Grind up contaminated chunks to make hamburger and you mix bacteria throughout. Cooking a rare steak will kill the surface bacteria and you can eat the steak with little risk of food poisoning. Eat a contaminated hamburger patty cooked rare and you

have real trouble—hemorrhagic colitis better known as bloody diarrhea.

There was the outbreak in Washington State, Idaho, Nevada and Southern California involving hundreds. In 1982 an outbreak occurred in Jackson County, Oregon and in Michigan. Both episodes involved fast food restaurant burgers. You can also pick up 0157 from raw milk, apple cider and contaminated drinking water.

The bacteria can move through child-care centers, nursing home and other institutions by hand to mouth contamination. The incidence of infection in Oregon rises every summer, perhaps correlating with hamburgers slowly warming by the grill, as juicy little incubators for 0157.

The test for *E. coli* is fairly simple and straight forward. It is regularly done to check water supplies for fecal contamination.

Special media must be used to test for 0157. Is it worth it to test slaughter houses for 0157? When you consider how much meat is eaten without contamination, the risk doesn't seem that great and every carcass can not be checked.

You can do something to protect yourself, however. Check your next fast food patty. If it is pink in the center, send it back. If it is dishwasher gray throughout, wolf it down. Don't let your hamburger patties warm up at family picnics like tiny incubators. Cook 'em dead.

This Nature Note was written with help from the January 26, 1993 CD Summary, Oregon Health Division and the Spring 1993 issue of Carolina Tips.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

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BACK SIDE OF THE BOOM

Tim Harper

The Boomers and the Rootless

Just the other day, I had occasion to observe the fact that there are some groups of people who tend to keep in touch over fairly long periods of time. I came to realize this when I happened to notice an article on yet another group of World War II vets getting together for yet another reunion. Now that's not too unusual. After all, these days we are right in the middle of the era that marks the 50th anniversary of many of the most important events of that time. Certainly one would expect that the people who were involved would seek some way to mark what was undeniably one of the seminal events of their lives.

What got me to thinking, though, was the fact that these folks have been getting together for years. Think about it. If you're a boomer like me — those folks are our parents and an awful lot of them have been in some sort of association or group that has been getting together for years based upon a shared experience that took place well before we were born. The fact that struck me in thinking about all this is that, in the twenty five years since I got off that airplane from sunny Southeast Asia — in Seattle back here in what we used to call "the world" — I have not so much as spoken to anyone with whom I served in the military, much less one of the brothers from Vietnam (sorry, ladies — I served in the bush, and, monuments and memorials aside, I never saw any women out there unless they spoke Vietnamese and were carrying an AK-47).

Anyway, I'm not terribly surprised about the lack of contact with those folks — hell, we lost. Nobody has gotten in the habit, so far as I know, of having reunions

for say losing football teams. And there was a long period of time, not much remembered now, when we were pretty much *persona non grata* just about everywhere we went. The last thing one wished to tell folks

was that one served in Vietnam. What is a bit strange, at least to me, is that it seems that as a generation we maintain less contact with people than our parents did.

This whole thing got me to remembering Tim Hull. Tim Hull is a pilot, damn good one too, and he and I spent at least 2,000 hours in the same cockpit. I trained him, hired him for his first job as an instructor, and we flew for all kinds of opera-

tions together, from fires to freight to an airline. They used to call us "TH²." The best way I can describe our relationship is this: We were just past Newark Airport — it was a lousy night, lots of traffic, crummy weather, grouchy air traffic controllers — in other words, normal for New York TCA. We got a vector from the controller. I was looking inside at the gauges and flying the aircraft, Tim was outside, when I heard a quiet voice say, "Hey. Cap. You gonna turn or are we flying into that big old girl?" I looked up to see more of the face of the Statue of Liberty than I ever hope to see again. The point is he didn't grab the controls or yell or even get upset. He just let me know that maybe the heading that the guy on the ground gave us was not in the best interests of us and the bunch of people we had sitting in the back. He knew I'd get us clear. One doesn't build that kind of trust overnight. I left there in 1979. I haven't seen or heard from Tim since.

The point is this is not that unusual for

us boomers. We seem not to be as connected to place, to people, to events as those who came before us, or even our own children. Maybe it's that we were really the first "road" generation — we even had songs about it in the sixties. Our whole culture was in some ways based upon "the next best place" and as a result, we've become a bit rootless and lost in our middle age. Our idea of a long term relationship is about 2 weeks, 10 years with a company is a career, and if you're like me, you've had some shirts longer than most of your friends.

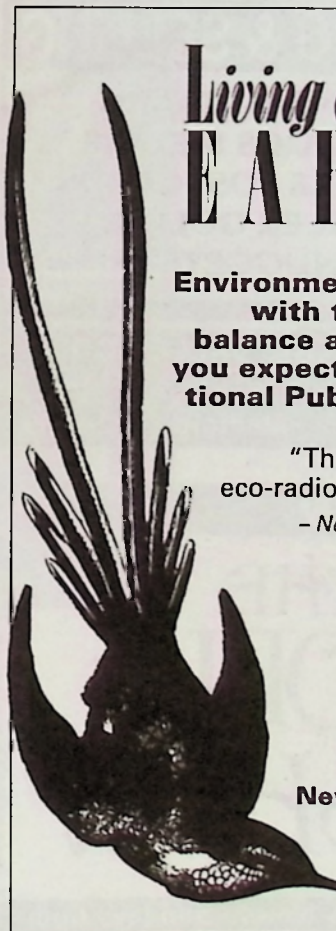
I'm not sure what this says about us, gang, maybe just that we've gotten so into the "moment" that we've lost the past and in doing so, a big part of ourselves.

"Excuse me — I've got a phone call to make."

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

“

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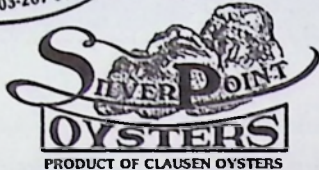


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QUESTING FEAST

Geraldine Duncann

Omelet Provencal

For absolute beauty where sand meets sea, one must go a long way to find a rival for California's Point Lobos, but the few remaining unspoiled sections of the French Riviera sure give it a good run for its money.

The coastline from Marseilles to the Italian border has been almost completely developed now, but a few pockets remain unspoiled. The quaint fishing villages have mostly been replaced by high-rises and condominiums. Rank upon rank of stripped-canvas dressing-rooms and showers march down to the once primitive sea: the sea where a century ago French fishermen sucked raw sea urchins from their spiny shells; the sea where galleys once carried goods to the far-flung corners of the Roman World.

When I was 14, I fell madly in love with Albert Falco. You've never heard of Albert Falco? Well, in an issue of *National Geographic* there was an article about Jacques Cousteau's ship, the *Calypso*, and the discovery of a 2,000-year-old Greek merchant ship sunk off the coast of Marseilles. The ship was

filled with pottery and wine. Hundreds of unbroken Greek *amphora* were brought to the surface of the bay, including one that still had the seal intact. One of the chief divers of the expedition was Albert Falco. Every inch of my 14-year-old pubescent body quivered each time I saw the picture of him lolling on the deck of the *Calypso* between dives, bare-chested, bronzed, and dunking his French bread into his glass of red wine. I was going to run away from home, become a cook or a deck-hand, or perhaps even a diver for the *Calypso*, so that Albert Falco and I could spend countless nights together under the warm Mediterranean skies.

Fortunately, those warm Mediterranean skies are good for growing things other than a young girl's fantasies. Things like olives, and garlic and...

Writer and artist, Geraldine Duncann has spent a lifetime collecting recipes, folk traditions, and legends from around the world. *The Questing Feast* can be heard on JPR's Classics & News Service Mondays through Fridays at 3:55pm.

OMELET PROVENCAL

SERVES 2

- 3 tablespoons olive oil
- 1/3 cup cream sherry
- 4 teeth of garlic, finely minced
- Course ground black pepper
- 1/2 medium onion
- 1 large ripe tomato, chopped
- 2 green onions, including tops, chopped
- Pinch of herbs de Provence
- 4 eggs, beaten
- 1/2 cup grated Mozzarella cheese
- 2 cooked artichoke hearts, chopped
- 1/4 cup chopped ripe olives

Heat the olive oil in a heavy skillet. Add the onion and garlic and saute gently until onion is pinkish and translucent, but not yet beginning to brown. Add the tomato, green onions and herbs, reduce heat to a high simmer, and cook until liquid turns sauce-like. Remove from heat and allow to cool.

Lightly oil an omelet pan. Add the beaten eggs and swirl to cover the entire surface of the pan. When a skin has formed on the bottom, but some of the egg is still liquid, sprinkle on the grated cheese. With the back of a fork, do not stir, but just agitate the

cheese and uncooked egg to blend slightly. Scatter the artichoke hearts and olives over the egg and cheese. Let the surface of the egg set, then cover with about two thirds of the sauce. Fold the omelet in half, cook for about another 30 seconds, then slide onto a heated serving plate.

Pour the sherry into the remaining sauce, return to a high fire, and stirring constantly, cook for about 2 minutes. Pour the sauce over the omelet and add the black pepper to taste. Garnish with a sprig of fresh herbs, a slice of lemon and several whole ripe olives.

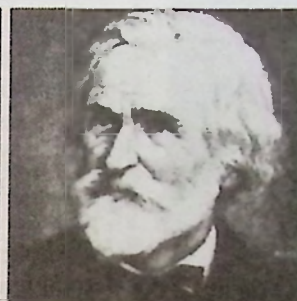
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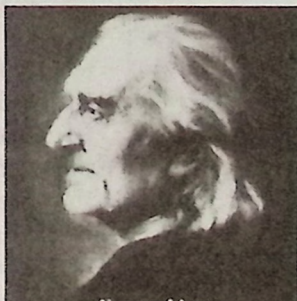
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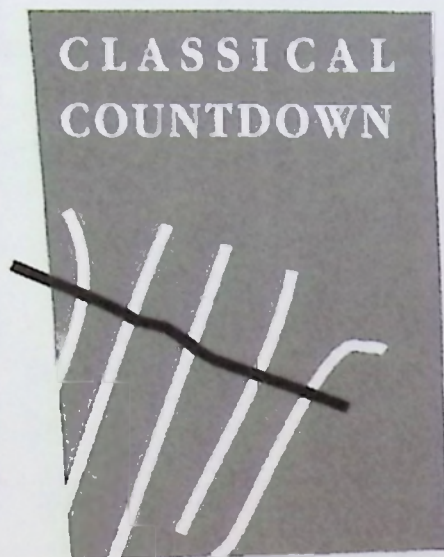
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ON THE SCENE

Lynn Neary

How Do You Cover Culture?

"What am I doing here?" I thought, as I looked out at a sea of grey-haired men in black suits with Roman collars. I was sent to cover the Catholic Bishops Conference last November, and found myself surrounded by the ultimate authority figures of my youth. There I stood, tape recorder in hand, waiting to ask one of them questions that he would probably prefer not to answer – questions about sexual abuse by Catholic priests.

It occurred to me that someone who had not gone through 16 years of Catholic education might feel less daunted by the task.

"How exactly does this qualify as a 'cultural' story?" I wondered.

Well, the answer is both simple and complex (naturally). Simple, because religion is an area we on the Cultural Desk hope to explore often. Editor Sharon Green made it clear this was a subject she felt deserved more attention from NPR. And in the short time I have worked on the desk, I've been surprised by the number of stories I have covered that dealt with religion. A profile of a conservative Christian women's organization, gay Catholics, the U.S. military's first Islamic chaplain – stories such as these have forced me to think about the connection between culture and religion. Which brings me to the complex part of the answer.

In order to report on the so-called "cultural war" currently going on in this country, we need to try and understand the many differing beliefs that inform people's opinions on some of the most divisive issues

we face as a nation. The fundamental values and beliefs of many people are formed through religion, or in opposition to it.

The dramas of these beliefs in action are being played out over and over again in fights over issues like abortion, gay rights, racism, the right to free expression. These are not merely political skirmishes, but full-blown battles over the very nature of society. When (and if) the dust clears, the values we agree upon will be the values that

form the basis of our "culture." And if there is never a neat resolution, but merely an uneasy coexistence among the various players in the war, then that, too, will tell us something about the kind of culture we live in.

Those of us on the Cultural Desk will also be reporting on the "cultural mosaic" of this country – on the extraordinary range of literature, art, and music that emerges when you bring together so many different people from so many different places and ask them all to

be "American."

"Is it possible," someone asked me recently, "to have one American culture anymore, given all the competing interests out there?"

"How DO you define culture?," someone else wanted to know.

I can't say I have the answers, but I certainly look forward to exploring the questions. [M]

Lynn Neary is an NPR Cultural Correspondent

Festivals

Continued from page 9

Community Choir, festival brass and chamber players, and a pops concert with OCMF associate conductor Jason Klein round out a series sure to satisfy a variety of musical appetites.

Perhaps some hardcore blues is more to your liking. Two Summer blues festivals also prove that class acts aren't confined to big cities.

Charlie Musselwhite, Luther Tucker and Curtis Salgado are some of the major stars that have appeared at the *Jackson County Blues Festival* on the Fairgrounds in Central Point. The festival began when Chris Boravanski, general manager of the Jackson County Fair, noticed a dearth of good, traditional live blues in the region. Boravanski introduced the idea of a blues festival to the board of directors, many of whom had never heard of the performers he wanted to book. Currently in its sixth season, the festival brings an eclectic mixture of Chicago, Mississippi and Bay area style blues to Southern Oregon. A day-long blues fest surrounded by carnival rides and midway activities blends local groups with headliners and culminates in an all-star jam session. Boravanski emphasizes the informal nature of the festival, where musicians mix with a diverse audience of folks who come from all over to enjoy the fair and stay to hear the music.

A tribute to Muddy Waters is in the planning stages for Sunday July 24. Boravanski hopes to attract either blues guitarist Jimmy Rogers or the Midwest's Big Daddy Kinsey. Other hopefuls are blues harp player James Cotton and legendary blues pianist Pinetop Perkins, plus a great variety of outstanding local and regional groups.

More outdoor fun for the whole family happens Saturday, August 20, when the Shasta Blues Society presents *Blues by the River* in beautiful Anderson River Park in Anderson.

The festival is the major fundraiser for the Shasta Blues Society, which began when a handful of townspeople held a meeting for blues lovers and the response was overwhelming. The Blues Society exists to discover and nurture local blues entertainers of all ages and abilities. The group sponsors year-round weekly jam sessions at a Redding pizza parlor where anyone can come and play. The four year old Blues by the River has served as a springboard for up and coming local groups like Homegrown Blues and Tommy Twang. In addition to featuring established bands, the Blues Society invites pint-size performers to take the stage between acts at the festival. A special children's ticket price has been added this year to encourage the next generation of blues aficionados.

This Summer's concert brings together locals, new bands, aspiring kiddie musicians, and features Special K, Hot Wires, Zydeco Flames, Mitch Woods and the Rocket 88's, and Guitar Shorty. Concession booths sponsored by community businesses will be part of the festivities. Folks are encouraged to bring blankets and sand chairs for this all-day celebration by the river's edge.

So plan a Summer treat for yourself—and when you head off for your family picnic, day at the beach, or trip on the river, your favorite music will be there to greet you. ■

Becky Jones is a freelance writer and actress. She has lived in Ashland for ten years.

Giving

Continued from page 11

Neither are community foundations or charitable federations such as the United Way. Also missing are percentage breakdowns of how charities spend their money, information Rothman learned is not only very difficult to obtain, but usually inconclusive due to widely differing financial reporting procedures.

As the original local guides evolved into their current regional and statewide formats, Rothman wanted to retain their character as tools for people to understand the basics of smart giving. So they also feature worksheets for setting personal giving priorities and a charitable budget, advice on how to learn more about a charity, reasons not to give, sources for additional information, forms for being removed from mailing lists, tips on saying "no" to solicitors, and facts and figures on charitable giving practices.

Rothman designed the guides to help people fulfill a four-step giving process:

- First, know what you can afford to give and set a budget. A practical formula is based on a percentage of income rather than an arbitrary dollar amount.
- Next, establish priorities by determining which causes you most want to support and focusing your giving strategies appropriately.
- Then, learn about your options by studying which organizations best accomplish goals important to you or your community.
- Finally, make firm choices and relax. By developing a thoughtful strategy, Rothman asserts, you've earned the right to say no to causes that fall outside of your chosen areas. At the very least, you've set a baseline from which to evaluate later requests.

"Of course people want to support all the causes, but there are thousands of groups asking for money," said Rothman.

Instead, he urges that donors select certain charities as part of an annual strategy, then arrange for the donation to go directly to them—an effort that saves an organization the cost of an expensive solicitation and thus increases the donation's value.

True, the phone will continue to ring and the mail box will continue to fill with desperate appeals. But armed with information and guided by a plan, Rothman says, a donor can respond rationally.

"The best way to say no is when you've already decided to say yes." ■

Business writer and consultant Scott Rayburn is an on-air volunteer for Jefferson Public Radio.



PROGRAM GUIDE

At a Glance

Specials this month

All Services

Northwest Journal begins this month. *Northwest Journal* is a weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho and Northern California. The program is produced by the Northwest Public Affairs Network and the region's public radio stations.

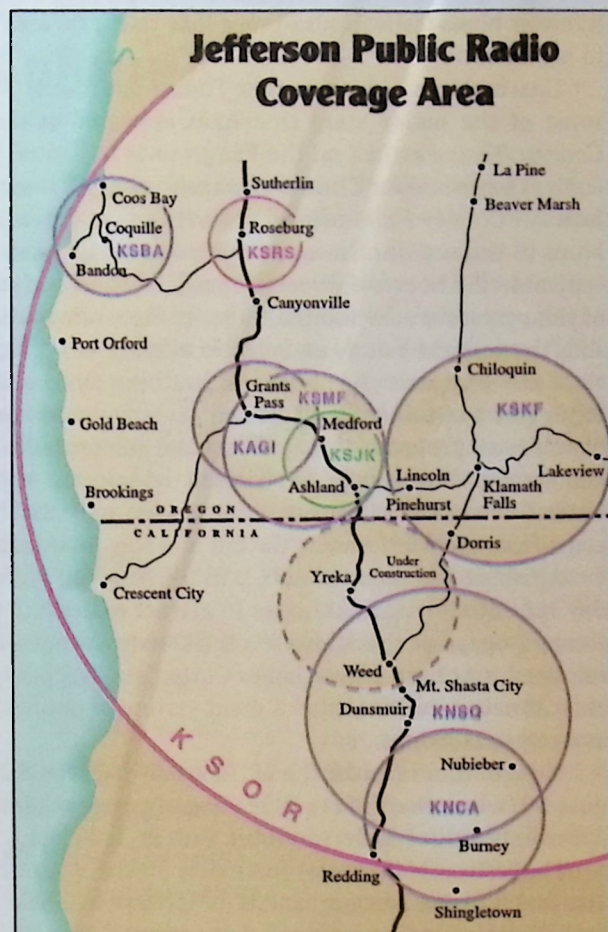
CLASSICS & NEWS SERVICE KSOR / KSRS

This month marks the 50th Anniversary of the Allied invasion of Normandy. The week of Monday, June 6 through Friday, June 10, **First Concert** and **Siskiyou Music Hall** will feature music composed during World War II by Prokofiev, Bartok, Vaughan Williams, and others, with special historical notes written by Carol Barrett. Featured works are heard at 9:00 am and 2:00 pm.

The Ashland City Band returns for another summer concert season, Thursday nights at 7:30 beginning June 23.

Rhythm & News Service KSMF/KSBA/KSKF/KAGI/KNCA/KNSQ

We take you to the 1994 New Orleans Jazz and Heritage Festival with a four-hour special hosted by Charmaine Neville, Saturday June 4 at 1:00 pm. Dance into June with great zydeco, jazz, R&B, blues and gospel from the Crescent City!



Volunteer Profile: Jason Brummit



Jason, an SOSC senior majoring in Physical Therapy and Business, has been hosting The Blues Show at JPR for almost two years. He began at JPR by volunteering during the summer, and when an opening for host of the Blues Show came up, he was thrust onto the front lines.

"Before getting into the Blues Show, I had pretty narrow musical tastes, mainly rock 'n' roll," Jason says, "but with the blues you can hear all the history of the music, and how it developed into rock."

Jason plans on pursuing a career as a physical therapist when he graduates, and we wonder whether he'll be spinning old Muddy Waters discs during his therapy sessions.

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Lyric Opera	9:30 St. Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Chicago Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal	7:30 Ashland City Band (Thursdays)	4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNET

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Iowa Radio Project (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Jazz Classics (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Count of Monte Cristo (Wednesdays)	1:00 Afropop Worldwide	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	2:00 World Beat Show	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	6:00 Rhythm Revue	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	6:00 Folk Show
Selected Shorts (Tuesdays)	10:30 Vingate Jazz (Fridays)	9:00 The Retro Lounge	8:00 Musical Enchanter Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSKJ AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitoradio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitoradio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitoradio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitoradio	2:00 The Jefferson Exchange (Monday)	9:00 BBC Newshour	2:00 El Sol Latino
10:00 BBC Newshour	Monitoradio (Tuesday-Friday)	10:00 American Reader	8:00 BBC World Service
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:30 Talk of the Town	
The Parents Journal (Tuesday)	3:30 As It Happens	11:00 Zorba Paster on Your Health	
Quirks and Quarks (Wednesday)	5:00 BBC Newshour	12:00 The Parents Journal	
New Dimensions (Thursday)	6:00 The Jefferson Daily	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:30 Marketplace	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	7:00 The MacNeil-Lehrer Newshour	3:00 Second Thoughts	
12:30 Talk of the Town (Monday)	8:00 Northwest Journal	3:30 Second Opinions	
The American Reader (Tuesday)	8:30 Pacifica News	4:00 BBC Newshour	
51 Percent (Wednesday)	9:00 BBC Newshour	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
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AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
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LIVING ON EARTH
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MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

AMERICAN PUBLIC RADIO
100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

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BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
JAZZ CLASSICS
MARKETPLACE
MONITORADIO
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SOUND MONEY
ST. PAUL SUNDAY MORNING

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PO BOX 224
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WASHINGTON DC 20006
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SAN FRANCISCO CA 94141
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RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
SECOND THOUGHTS
AMERICAN FORUM
12400 VENTURA BOULEVARD
SUITE 304
STUDIO CITY CA 91604
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RLM 15.308
THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN TX 78712
(415) 471-5285

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

7:30 pm
Thursday: Ashland City Band

Beginning June 23 Raoul Maddox leads the city band in its tradition summer concert series, live from the Butler Bandshell in Ashland's Lithia Park.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
Lyric Opera of Chicago

2:00-4:00pm
The Chicago Symphony

Weekly concerts featuring the CSO conducted by Music Director Daniel Barenboim as well as distinguished guest conductors.

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage – from well-known hits to the undeservedly obscure.

3:00pm
Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00–5:00pm
All Things Considered

The latest news from NPR.

5:00pm
To the Best of Our Knowledge
An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00–2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- June 1 W Beethoven: Piano Sonata in C. Op. 2 No. 3
- June 2 Th Saint-Saens: Violin Concerto No. 3
- June 3 F Ives: Symphony No. 2
- June 6 M Prokofiev: Piano Sonata No. 8
- June 7 T Vaughan Williams: Oboe Concerto
- June 8 W Martinu: Memorial to Lidice
- June 9 Th Shostakovich: Symphony No. 9
- June 10 F Harris: Symphony No. 6
- June 13 M Rachmaninov: Rhapsody on a Theme of Paganini
- June 14 T Mozart: String Quartet in F, K.590
- *June 15W Grieg: Peer Gynt Suites
- June 16Th Schubert: "Wanderer" Fantasy
- *June 17F Stravinsky: *Pulcinella* Suite
- June 20 M Haydn: Symphony No. 101
- June 21 T Brahms: Variations on a Theme of Handel
- June 22 W Field: Piano Concerto No. 2
- June 23Th Moravec: Violin Sonata
- June 24 F Weber: Quintet for clarinet and strings
- June 27 M Dvorak: Symphonic Variations
- June 28 T Bartok: Piano Concerto No. 2
- June 29 W Mozart: Symphony No. 39
- June 30Th Tchaikovsky: String Quartet No. 1

Siskiyou Music Hall

- June 1 W Schumann: Symphony No. 1
- *June 2Th Elgar: Enigma Variations
- June 3 F Mozart: Violin Concerto No. 5
- June 6 M Bartok: Concerto for Orchestra
- June 7 T Bernstein: Symphony No. 1, "Jeremiah"
- June 8 W Prokofiev: Violin Sonata No. 2
- June 9 Th Shostakovich: Symphony No. 8
- June 10 F Hindemith: Symphonic Metamorphosis
- June 13 M Bach: Concerto for Three violins
- June 14 T Copland: *Billy the Kid*
- *June 15W Grieg: Piano Concerto
- June 16Th Saint-Saens: Piano Trio No. 1
- *June 17F Stravinsky: *Petroushka*
- June 20 M Rosner: Responses, Hosanna and Fugue
- June 21 T Sibelius: Symphony no. 5
- June 22 W Schubert: "Trout" Quintet

- June 23Th Haydn: Sinfonia Concertante
- June 24 F Mendelssohn: Symphony no. 4
- June 27 M Rodrigo: *Concierto andaluz*
- June 28 T Yeston: December Songs
- June 29 W Beethoven: Symphony No. 8
- June 30Th Dvorak: Violin Sonata in F

HIGHLIGHTS

Lyric Opera of Chicago

Jun 4 *Così fan tutte* by Mozart
Cast: Carol Vaness, Delores Ziegler, Keith Lewis, Jeffrey Black, Gianna Rolandi, Claudio Desderi. Conductor: Andrew Davis.

Jun 11 *Susannah*, by Carlisle Floyd
Cast: Renee Fleming, Samuel Ramey, Michael Myers, Richard Markley. Conductor: George Manahan.

Jun 18 *Tosca*, by Puccini
Cast: Elizabeth Byrne, Kristjan Johansson, James Morris, Arthur Woodley. Conductor: Bruno Bartoletti.

Jun 25 *Die Walküre*, by Wagner
Cast: Eva Marton, James Morris, Siegfried Jerusalem, Tina Kiberg, Marjana Kipovsek, Matthias Holle. Conductor: Zubin Mehta.

Chicago Symphony

Jun 4 Stravinsky: Symphony of Psalms; Strauss: *Death and Transfiguration*, Op. 24; Beethoven: Symphony No. 7 in A, Op. 92. James Levine, conductor.

Jun 11 Stravinsky: Symphony in Three Movements; Liszt: *Mephisto* Waltz No. 1, Hungarian Rhapsody No. 2; Bartok: Romanian Folk Dances; Kodaly: *Hary Janos* Suite, Op. 35a; Weiner: *Prince Csongor and the Goblins*, Op. 10. Sir Georg Solti, conductor.

Jun 18 J.C. Bach: Sinfonia in E-flat for Double Orchestra, Op. 18, No. 1; Steve Reich: Three Movements; Mahler: Symphony No. 1 in D ("Titan"). Michael Tilson Thomas, conductor.

June 25 Berg: Violin Concerto; Bruckner: Symphony No. 6 in A. Daniel Barenboim, conductor. Gidon Kremer, violin.

St. Paul Sunday Morning

Jun 5 Richard Stoltzman, clarinet; Irma Vallecillo, piano; Nancy Allen, harp. Works by Poulenc, Debussy, Gershwin, and Bernstein.

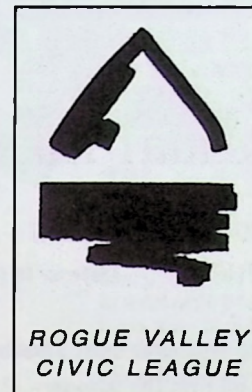
Jun 12 Leo Kottke, guitar.

Jun 19 John Holloway, Stanely Ritchie, Andrew Manze, violins; John Toll, harpsichord; Nigel North, lute. "Baroque Violin Masters."

Jun 26 Lynn Harell, cello; Brooks Smith, piano. Mendelssohn: *Songs Without Words*, Op. 109, Sonata No. 2 in D, Op. 58; Duparc: *Phylide*; Beethoven: Seven Variations in E-flat on "Bei Mannern, Welche Liebe fuhlen."

Tune In

for broadcasts of forums
presented by



UPCOMING FORUMS

A Roof Over Our Heads? Homelessness and Affordable Housing

A panel discussion on homelessness and affordable housing. Who are our homeless, what causes it, and what is being done to address the problem?

Devastating Earthquakes Can Happen in Oregon Too. Are We Prepared?

Oregon Department of Geology and Mineral Industries Geologist Tom Wiley address our readiness to deal with a major quake in light of recent earthquakes in Klamath Falls and Los Angeles.

THE ROGUE VALLEY CIVIC LEAGUE was formed in 1991 to foster discussion of critical regional issues; to provide a forum for constructive debate about such issues; and to stimulate recommendations, solutions, and consensus building on community problems.

News & Information Service

Broadcast dates & times to be announced

THE MILKY WAY

STARLIGHT THEATER

"It's like a radio dream come true!" - Listener to the MWST

The Milky Way Starlight Theater is a weekly look into the wonders of astronomy and the night sky. Richard Moeschl, Brian Parkins, and Jessica Vineyard take you on a journey to meet with fascinating people from history, hear ancient star stories, explore unique aspects of astronomy and learn what you can see in the night sky. Thought-provoking, entertaining, and educational, The Milky Way Starlight Theater is the place to discover the human side of astronomy!



THIS MONTH ON THE MILKY WAY STARLIGHT THEATER:

June 2nd - Stargazing Music
June 9th - Astronomy Clubs
June 16st - Observatories & Planetaria
June 23th - Poetry Of The Stars
June 30th - Summer Stargazing

*Let a Little Starlight
Into Your Life!*

Thursdays at 9:00pm on
Rhythm & News Service

Thursdays at 12:30pm on
News & Information Service

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KBSA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm
Wed. : Iowa Radio Project

9:30 pm
Wednesday: The Count of Monte Cristo
The BBC production of Alexandre Dumas's classic.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordline's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm

Friday: Jazz Classics In Stereo
Host Robert Parker applies a remarkable noise reduction process to old 78s of classic jazz, renewing these legendary recordings with breathtaking clarity.

9:30pm

Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset
NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm

Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

1:00-2:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm
The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Jason Brummitt with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.



NPR's Cokie Roberts at home with her basset hound, Abner, and her tabby, Tabasco

6:00-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

- Jun 2 The Brecker Brothers, The John Scofield Trio
- Jun 9 Joshua Redman, Geoff Keezer, Christian McBride
- Jun 16 "We Remember Erroll:" Dick Hyman arrangements for the Carnegie Hall Jazz Orchestra of classic Garner piano solos.
- Jun 23 Ivan Lins, Dori Caymmi.
- Jun 30 Pquito d'Rivera, Nestor Torrea, Ryan Kisor.

AfroPop Worldwide

- Jun 4 Pre-empted by *New Orleans Live 1994*.
- Jun 11 More Mali Magic
- Jun 18 Zizi Possi: Valsa Brasileira, Live.
- Jun 25 Old School: The Early Years of Hip-Hop

Marian McPartland's Piano Jazz

- Jun 5 Mercer Ellington
- Jun 12 Susannah McCorkle
- Jun 19 Sarah Vaughan
- Jun 26 Daryl Sherman

BluesStage

- Jun 5 Bertrand Laurence, Lowell Fulson.
- Jun 12 Kim Wilson, Carol Fran and Clarence Holliman.
- Jun 19 Grey Ghost, Gary Primich.
- Jun 26 John Mayall, KoKo Taylor.

Confessin' the Blues

- Jun 5 Contemporary Blues/Soul Singers
- Jun 12 Blues Poets
- Jun 19 Great Backups (well-known blues artists in supporting roles)
- Jun 26 Billy "The Kid" Emerson

New Dimensions

- Jun 5 Roots of Healing, part II: Facing the Fire: Living with Cancer and Heart Disease
- Jun 12 Roots of Healing, part III: Complementary Medicine for a Global Society
- Jun 19 Quantum Mind/Quantum Joy, with Amit Goswami
- Jun 26 Human energy Fields and Healing, with Barbara Brennan

Thistle & Shamrock

- Jun 5 Seascape
- Jun 12 Hands Across the Water
- Jun 19 Contemporary Celtic Music
- Jun 26 Brittany

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Sundays at 2pm
on the Rhythm
& News Service

FROM NATIONAL PUBLIC RADIO



Join BluesStage
producer, Felix
Hernandez, for
two hours of great
American music -
roots rock, soul,
and R & B.

Saturdays at 6pm
Rhythm & News

THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

And if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Musical Enchanter Storytelling Hour special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am

Monitoradio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

6:50am

JPR Local and Regional News

8:00am-9:00am

BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m.

Monitoradio

10:00am-11:00am

BBC Newshour

11:00AM - NOON

MONDAY

People's Pharmacy

TUESDAY

The Parents Journal

Bobbi Connor explores issues facing parents and children.

WEDNESDAY

Quirks and Quarks

The CBC's award-winning science program.

THURSDAY

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY

Voices In the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

12:00-12:30pm

BBC Newsdesk

The latest international news from the BBC World Service.

12:30PM - 1:00PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY

The American Reader

Interviews with authors of the latest books.

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm

Monitoradio

The latest national and international news.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 9pm)

2:00AM - 3:00PM

MONDAY

The Jefferson Exchange

Wen Smith, Ken Marlin, Lee Carrau, and Mary Margaret Van Diest host a call-in discussion of issues of importance to southern Oregon.

TUESDAY-FRIDAY

Monitoradio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm

BBC Newshour

6:00pm-6:30pm

The Jefferson Daily

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeill-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm
BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitoradio Weekend

7:00am-7:30am
BBC Newsdesk

7:30am-8:00am
Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

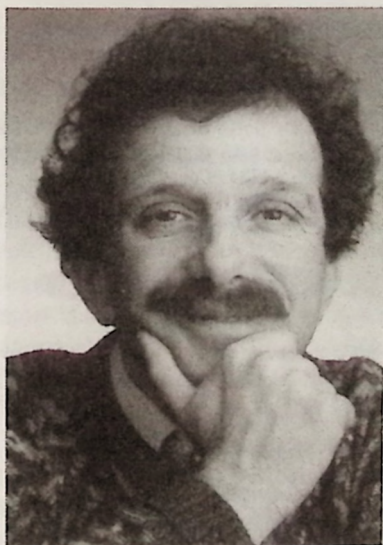
8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00 am
The American Reader

Repeat of Monday afternoon broadcast.



Zorba Paster, M.D., of
Zorba Paster On Your Health

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

200pm-3:00pm
Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm
Second Opinions

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
BBC Newshour

A repeat of the 5:00pm broadcast.

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

roarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing wisecracks with muffler problems and word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 10am on the
Rhythm & News Service



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269 Maple Street • Ashland • 482-4533

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Medford • 772-6414

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386 Arnos Ave. • Talent • 535-7797

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265 Fourth St. • Ashland • 488-6263

The Framery
270 E. Main • Ashland, OR 97520 • 482-1983

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Deborah Gordon, M.D.
1605 Siskiyou Blvd. • Ashland • 482-0342

William P. Haberlach • ATTORNEY AT LAW
203 W. Main, Suite 3B • Medford • 773-7477

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255 E. Main • Ashland • 488-3576

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987 Siskiyou Blvd. • Ashland, OR 97520

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953 SE 7th Street • Grants Pass • 479-7204

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5 Granite St. • Ashland • 488-0816

Intl Imports Marketplace
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350 S. Riverside • Medford • 776-3352

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170 S. Mountain • Ashland • 488-5812

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211 NE Beacon • Grants Pass • 476-4525

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P.O. Box 445 • Jacksonville, OR 97530 • 899-8504

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Isabel Sickels - On behalf of
The Pacific Northwest Museum of Natural History

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296 E. Main • Ashland, OR 97520 • 482-4553

Douglas Smith, O.D. • OPTOMETRIST
691 Murphy Rd., #236 • Medford • 773-1414

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Moe's Super Lube
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Nosler's Natural Grocery
99 E. First Street • Coquille • 396-4823

The Pancake Mill
2390 Tremont • North Bend, OR 97459 • 756-2751

Weldon & Sons Building/Remodeling
P.O. Box 1734 • Coos Bay • 267-2690

Winter River Books and Gallery
P.O. Box 370 • Bandon • 347-4111

KLAMATH BASIN

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Latourette's Heating
2008 Oregon Ave. • Klamath Falls • 884-3798

Village Stitchery
905 Main Street • Klamath Falls • 882-0150

UMPQUA VALLEY

John and Mary Kapka Unruh, M.D.
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. • Dunsmuir • (916) 235-0754

The Floating World • Kobi Ledor, M.D.
5841 Sacramento Ave. • Dunsmuir • (916) 235-0754

small areas are affected since translators tend to be "chained" together with one feeding the next. Thus, a degraded signal along the way will cause problems for listeners further down the line.

An example is to be found in the Medford area. The KSOR translator on 91.9 FM has had enormous signal problems for the past three years. Things got so bad that we couldn't pick up a clear KSOR signal for the translator off air—despite the fact that the translator is located just six miles from our studios, and had to resort to feeding the translator by microwave at a cost of more than \$5,000.

Even that hasn't solved the problem since the "output" side of the translator has lately had to contend with the arrival of a new religious translator operating at 90.7 FM. Most recently, a new religious station was licensed at 91.7 FM which, when it signs on, will completely displace our operation of a translator at 91.9 FM.

Rather than just move the translator to a new frequency we decided that the only stable long-term solution was to construct an entirely new Classics and News station for Jackson county to replace the current 91.9 FM translator.

That proved difficult as well. The FM band has become so crowded that very little remains usable. The most that could be identified is a small station which can operate on 88.3 FM. Accordingly, we filed an FCC application last July to construct such a station and then held our breath hoping that no other party would seek that frequency since we believe it is the last one available. Late in March the FCC processes ran their course and the last available date on which a competing application could be filed elapsed without any competition.

Now we must wait for the FCC to grant the final approval to construct this new station—and hope that the approval comes before the new religious station on 91.7

commences operation—in order to preserve the Classics and News signal for many Jackson county listeners. We are hoping that the FCC will grant us permission to build the new station this summer and that it will be on the air before the Fall.

For the record the new station would operate with 228 watts at 88.3 FM. It would have essentially the power of the "old" KSMF, before that station's power increase, and be about four times as powerful as the current KSOR translator on 91.9 FM. We would have liked to install a larger Classics and News station but this size station is the maximum that can be fitted into the shrinking availabilities in the FM band.

It perhaps goes without saying that there is a cost to this project and that we will need to raise some funds from listeners in Jackson county in order to complete this construction.

This isn't just Jackson county's problem, however. The declining utility of translators for signal extension in public radio, for all of the reasons I have noted, is impacting stations across the nation. With the largest network of translators in public radio in the nation, JPR is feeling the pinch earlier and more sharply than other stations. But the issue is a national one

which seriously challenges us here at home.

Sometimes listeners think that we only "care" about signal conditions in "some" areas. That isn't correct. We work on, and worry over, the whole range of transmission factors which affect our signal in all thirteen counties we serve. The solution we are adopting to the Jackson county translator problem is not isolated. We are reviewing conditions in other communities and will probably be forced by these declining conditions to replace several other translators with small stations as well.

Some important things for listeners to know are:

- if your translator's signal doesn't sound as good as it did a few years ago, it's not

because we don't care or improperly maintain the equipment. It's often because the conditions under which we are operating have changed.

- changing a translator's frequency, or replacing a translator with a station, costs several thousand dollars and requires surprising amounts of time. We are fully dependent upon the FCC's processing of our requests in trying to respond to these conditions and can't unilaterally command events. In many instances we're working aggressively behind the scenes to move along various FCC processes but cannot too publicly discuss the situation. Some federal agencies deeply resent any suggestion that they are moving more slowly on routine matters than seems reasonable. In fact, we have generally had extremely good service from these frequently over-burdened agencies.

- we are committed to maintaining a high quality service for you in both the programming and technical sense. At the same time, we're not infallible or of infinite capacity. On more than one occasion we've had to ask listeners in a given area to be patient while we seek to secure funds, equipment, authorizations, leases, and often suitable weather, to permit necessary work to go forward. Sometimes people even get sick, or a truck breaks down, and our most well-intentioned plans for handling a problem suffer accordingly.

- to the extent that we need to more aggressively substitute stations for translators in some areas, we are limited by the availability of frequencies and must remain mindful of the operating costs of stations (which are significantly more than for translators).

In short, like a lot of things, providing a reliable public radio signal in a rapidly changing environment is a difficult and often complex undertaking. We want listeners to know that we do care about the integrity of our signal and are working on making it the best it can be. ■

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of Shakespearean, classical and contemporary pro-



Mr. De Pinna (J.P. Phillips) and Paul Sycamore (Douglas Markkanen) prepare 4th of July fireworks in the Oregon Shakespeare Festival's production of *You Can't Take It With You*.

ductions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *The Pool of Bethesda* (through July 10); *Hamlet* (through October 30); *Fifth of July* (through October 29); *The Rehearsal* (July 27-October 29). Performances in the Elizabethan Theatre are *The Tempest* (June 7-October 7); *Much Ado about Nothing* (June 9-October 9); and *The Two Noble Kinsmen* (June 8-October 8). Performances at The Black Swan: *Tales of the Lost Formicans* (through June 26); *Oleanna* (through-October 29); *The Colored Museum* (July 6-October 30). For information on tickets, membership, or to receive a

1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

Music

◆ Southern Oregon State College Division of Fine and Performing Arts and the Department of Music will present the following events:

Friday, June 3, at 8pm-SOSC Choirs Concert in the Music Recital Hall. Tickets are \$3 general/\$2 students and seniors. (503)552-6101

Saturday, June 4, at 8pm and Sunday, June 5, at 4pm-The Siskiyou Singers in the Music Recital

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Hall. Tickets are \$7 general/\$5 students and seniors. (503)535-6927

◆ Britt Festivals 32nd Season runs June 17 through September 4. All concerts take place under the stars at the Britt Festivals grounds in historic Jacksonville. June events include: Arlo Guthrie, 6/17 at 7:30pm; The Smothers Brothers/Albert Alter, 6/18 at 7:30pm; David Sanborn/The Big Britt Band, 6/24 at 7:30pm; Beausoleil/Ad Vielle Que Pourra, 6/25 at 7:30pm; and Lou Rawls/Jim Quimby Trio, 6/26 at 7:30pm. For ticket information, membership, or a season schedule, contact the Britt Office at (503)773-6077 or 1-800-88-BRITT

Exhibits

◆ Southern Oregon State College Art Faculty Exhibition will be presented through July 1 at Schneider Museum of Art. Museum hours are Tuesday-Friday, 11am to 5pm, and Saturday, 1-5pm. Located at Siskiyou Boulevard and Indiana Street, Ashland. (503)552-6245

◆ Rogue Gallery & Art Center presents Artfest II, a series of springtime weekend parties which celebrate the arts. June events include: Sightline, Heartline, Creative Touch Brunch on Sunday, June 5 at 11:30am hosted by artist Anne Brooke; Gifts of the Earth on Friday, June 10 at 6:30pm, a celebration of nature hosted by Jim Robinson and his clay vessels; and An Artful Evening on Saturday, June 25 at 5:30pm with Christoph Buchler, printmaker and wood worker which includes a German summer supper. For reservations and information call Nancy Jo Mullen, Rogue Gallery & Art Center, Medford. (503)772-8118

◆ Rogue Gallery presents etchings & woodcuts by Alice Trumbull Mason June 5-July 16. The national touring exhibit includes 44 works by one of the founding members of the American Abstract Artist Group. (503)772-8118

Other Events

◆ Beginning Watercolor with Judy Morris at Rogue Gallery & Art Center will be presented Tuesday through Thursday Mornings June

21-23, 9am until noon for teens and adults. Fee: \$80 for gallery members; \$95 for non-members. Medford. (503)772-8118

KLAMATH BASIN

Theater

◆ *Cat on a Hot Tin Roof*, the Pulitzer Prize winning drama about the passions that beset a wealthy Southern family whose lives are stripped of pretense and are forced to part with the half-lies that have shielded them from reality, will be presented by the Linkville Players through June 4. A play for mature audiences. Directed by Jay Meritt. Klamath Falls. (503)884-6782

UMPQUA VALLEY

Music

◆ Spring Fling: An American Tribute, Umpqua Community College Choir and Vocal Jazz, will be presented by Fine and Performing Arts Department, Umpqua Community College, Centerstage, on June 2 at 8pm. Roseburg. (503)440-4600

COAST

Theater

◆ Family Classics with the Pacific Dance En-



The Jim Cullum Jazz Band

semble presented by Newport Performing Arts Center will perform Friday, June 3-12 8pm and Sunday at 2pm. Based on the tremendous success of "The Little Mermaid," "The Wizard of Oz," and "Peter Pan," Pacific Dance Ensemble is once again joined by Newport School of Artistic Movement to present another time honored family classic. Newport (503)265-ARTS

◆ Original Scripts will be presented by Red Oc-

topus Theatre Company on Friday and Saturday, June 17-25 at 8pm, Studio Theatre, Newport Performing Arts Center, 777 W. Olive, Newport. (503)265-ARTS

◆ Summer Film Festival/International Film Festival will be presented by Newport Performing Arts Center June 24-25 at 8pm, Studio Theatre. Movies every night of the week. Newport. (503)265-ARTS

N. CALIFORNIA

Music

◆ The Ninth Annual Sacramento River Jazz Festival takes place June 24-26 in Mt. Shasta, Dunsmuir, and Weed with the following events:

June 24: *Take Five*, featuring keyboardist Scott Durbin and his band, joined by Ashland's John Mazzei, present their big band sound at Blair Woods Dance Studio in Weed.

June 25: *Blue Jeans* from San Rafael perform with the *Victor Martin Blues Group* at the Mt. Shasta Resort at 7pm. Also on 6/25 local and San Francisco Bay Area bands perform at local night clubs in Mt. Shasta and Dunsmuir.

June 26: An outdoor concert featuring three diverse jazz ensembles will be held in Dunsmuir's City Park at 1pm. The concert will include: *Terra Sul*, a Brazilian jazz group; Ashland keyboardist John Mazzei; and *Ken Nash and Tribal Instinct*.



Sunday Dawn by Alice Trumbull Mason, whose work is on exhibit at the Rogue Gallery.

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FROM NATIONAL PUBLIC RADIO



RECORDINGS

John Baxter

Children of the Drum

Confession time: I'm a fanatical music lover, and something of an audiophile, too. While I admit to the former without reservation, I'm a bit timid about the audiophile label, because I have neither the inclination nor the income to drop a thousand bucks on speaker cables or buy a preamp that costs as much as a new Honda Accord.

I do admit, though, to a love of recordings, and of audio equipment, that allow the listener to approach the realism of a live performance. But since the onslaught of the compact disc in the 1980s, I have repeatedly been disappointed by the mediocre sound quality of what was marketed as the perfect medium for recorded music. Most early CDs sounded harsh and glassy, and sent my dog scurrying into another room. And anyone who's tried to get a CD player repaired knows that the medium is far from perfect.

Improvements have been made. Some, like gold plated CDs, have been mostly marketing hype. But Sony has just begun releasing CDs which utilize a new process called Super Bit Mapping (SBM), and the resulting sound quality, judging from the only CD I've heard using the process, is spectacular.

This CD is a compilation by the Japanese taiko drum ensemble Kodo, a group whose power and originality have propelled it to international stardom in just a few years. *Best of Kodo* contains tracks from the ensemble's first four CDs, the first of which was released in 1988.

Kodo itself was formed in 1981, its members coming from Sado Island in Japan.

BEST OF KODO

TRISTAR / SONY WK 57776

The ensemble made its debut that same year with the Berlin Symphony in a piece by Japanese composer Maki Ishii called *Mono-Prism*; and over 1,700 performances later, continues a worldwide presence and a commitment to cultural dialogue that not only exposes new audiences to taiko, but also brings the musical influences of other cultures home to Sado Island.

Taiko drumming is a spellbinding treat both visually and aurally, with the taiko ensemble's intricate and precise rhythms thun-

dering from a battery of huge, boldly decorated drums. Kodo mixes other percussion instruments, as well as flutes and chanting, into their music, often using them to subtly hint at those musical influences beyond Japan. *Irodori*, for example, from a 1990 CD of the same name, boasts a flute melody that could easily come from a pennywhistle on the streets of Dublin. Elsewhere, you'll hear shadings of Javanese gamelan, or even rap. All of these influences are imbedded in a solid traditional taiko foundation, with electrifying results.

In Japanese, the characters for "Kodo" mean both "heartbeat," and "children of the drum," apt indications of the elemental power of the group's music. The sheer volume of the drums evokes in sweeping strokes the basic forces of nature, while the

KODO'S MISSION
HAS BEEN TO EXPAND
ITS VILLAGE TO INCLUDE
THE ENTIRE GLOBE,
AND THIS CD IS THE
NEXT BEST THING
TO HAVING THE GROUP
PLAY RIGHT IN
YOUR BACK YARD.

razor precision of the arrangements suggests the absolute and pristine clarity of a spiritual awakening. Yeah, yeah, yeah...I'm getting carried away, here, but Kodo does that.

And the sound of this CD! I won't pretend to know the details of Sony's SBM process, but this CD has a presence that takes it closer to actual live experience than any other CD I've ever heard: no nails-on-a-blackboard digital harshness, but rather a neutrality and realism that allow you completely to experience the music - even without a megabucks high-end sound system. The disc begs to be played at maximum volume, so warn your neighbors when you bring it home.

In Japan it's said that the limits of a village were once determined by how far the village's taiko ensemble could be heard. Kodo's mission has been to expand its village to include the entire globe, and this CD is the next best thing to having the group play right in your back yard. ■

John Baxter is JPR's associate director of broadcasting for programming.

ECHOES

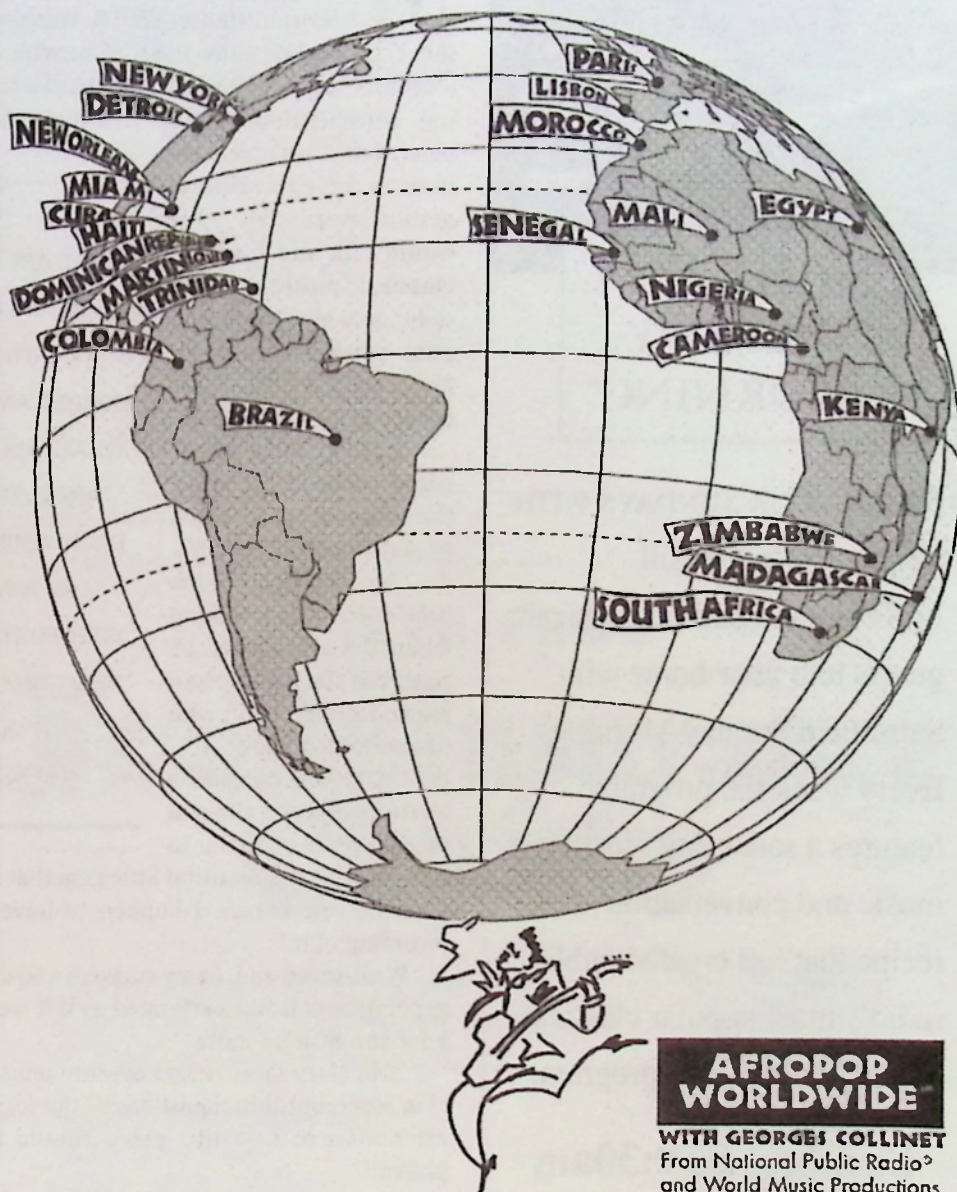
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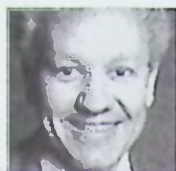


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COMPACT DISCOVERIES

Fred Flaxman

Fauré's Fiasco

Mary Jane Phillips, the first director of educational services for public television station WETA, Washington, D.C., died recently at 81. A quarter of a century ago – when this kind, hard-working, conscientious woman was just a bit older than I am now – we used to drive to work together every day. We would talk and listen to classical music on the radio, and the trip would pass quickly and enjoyably, despite the rush-hour traffic.

In the middle of our conversation one morning the radio station started to play the *Barcarolle No. 1* by Gabriel Fauré. Since we were talking when the announcer introduced the short piano piece, I didn't catch who the performer was.

"Mary Jane," I said, interrupting her at the end of a sentence. "Listen to this piece. It is a beautiful little gem that almost no one knows. I happen to have a recording of it."

We listened and, to my surprise and disappointment, it was performed as if it were a Johann Strauss waltz.

"Oh, Mary Jane," I said over the music. "I'm sorry, but this pianist hasn't the foggiest notion of how this piece should be played!"

As soon as the words left my mouth I realized that I was certain to regret the comment. The pianist was sure to be Artur Schnabel or Horowitz or someone like that. But I had no idea how embarrassing the remark would turn out to be, until the piece finished and the announcer came back on the air.

In tones which sounded more like those of a Russian Orthodox mortician in formal

evening attire than a morning drive-time classical disc-jockey, he said: "You have just heard Gabriel Fauré's *Barcarolle No. 1 in A Minor, Opus 26*, as performed by the composer."

"Well, Mary Jane," I came back best I could, "it just goes to show you that the composer isn't necessarily the best interpreter of his own work!"

Mary Jane agreed. She was a such a sweet lady. I wish she could have lived in good health forever.

The recording I had of the Fauré *Barcarolle No. 1* was by Evelyn Crochet. It was part of an LP set of two Vox boxes containing Fauré's complete piano pieces. I still remember how hard it was for me to learn to appreciate Fauré's other piano music. In the beginning it all seemed to flow continuously without getting anywhere, like much of the "New Age"

piano music of today.

But, with repeated hearings, the pieces eventually started to make sense. Now I wonder why their melancholy melodies didn't make themselves apparent to me more quickly. I guess it's because Fauré's piano music has a subtle style all its own, and it just takes getting used to. I think it's worth the admittedly extra effort.

I have yet to replace all my Fauré LPs with compact discs. But I do have a CD of the 13 *Barcarolles* performed by Jean-Philippe Collard (EMI 1113282), and the *No. 1 in A Minor* remains my favorite. I think its haunting tune is worth the price of the CD, even if – as is highly unlikely – you never get to like anything else on the disc. Collard's interpretation is *much* closer to my taste than Fauré's, but not quite as good a match as my memory of Crochet's.

THERE ARE CERTAINLY TIMES
WHEN I FIND A NEW
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OUT WITH A HIGHLY
DIFFERENT APPROACH

This makes me wonder: Does the first recording you own of a piece of music set the standard by which you judge all other interpretations of that work? Take timing, for example. It seems to me you get used to the speed at which the first performer or conductor plays a piece. You cannot help but compare future recordings and performances to the pace you are familiar with. Others, of course, are slower or faster or about the same. But how often will you prefer a timing which is different than what you — by habit — expect? Does this hold true, as well, for other elements of interpretation?

Yet there are certainly times when I find a new interpretation more vibrant and exciting than what I am used to. There are even cases of my discovering that I really like a work I rarely listened to before, when a new compact disc comes out with a highly different approach. Nevertheless, I can't help but think that the first recording you own, provided that it is a good one, has an undue influence on your concept of how a work should be performed. Or at least it does on me.

So, in retrospect, perhaps Fauré's performance of his own *Barcarolle No. 1* wasn't as much of a fiasco as I thought it was, and Mary Jane Phillips was just being her usual, polite, agreeable self. JM

An award-winning writer, radio and television producer, Fred Flaxman lives in the Griffin Creek area of Jackson County.

POETRY

The Equation

By C.A. GILBERT

Vision

alone will not provide me
with the fragrant leaf
I must have for spiritual tea.

What I seek

cannot always be found moving
in the louvered prisms
giving and taking light
that are your eyes.

Long explanations dull
the desire to find salve
to soothe this ache.

So I plant few words
but those deep for you
to know that love
requires a steady hand's
lifetime to learn.

C.A. Gilbert's latest book is *Portage*. He lives in Springfield, Oregon.

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THEATER REVIEW

Alison Baker

Tales of the Lost Formicans

By Constance Congdon, Directed by Susan Fenichell
Oregon Shakespeare Festival through June 26

"Now that I'm rapidly sinking into middle age I'm perfectly happy to live in the mountains of southern Oregon, an hour from the closest mall, and retire at nine o'clock after an evening of reading. But when my twelve-year-old niece from Boston visited this spring, and I saw this life through her eyes, I began to wonder if maybe I'm...well, sort of *boring*. So in an effort to perk things up, I took her to see *Tales of the Lost Formicans* at the Oregon Shakespeare Festival.

When the lights went down in the Black Swan Theater, an Alien carried a kitchen chair onstage and explained its ceremonial use as a highly symbolic object of worship by the Formicans, a lost civilization known only through archaeological studies. As he suggested that the chair's wobble was of spiritual significance, we realized that he was talking about *us*; we were looking at twentieth-century North American culture through the eyes of aliens from another world.

The Aliens have selected an extended family for their case study. Cathy (played by Demetra Pittman) is a newly-divorced woman who, in order to make ends meet, has had to move from New York back to her parents' home in Colorado with 15-year-old Eric (Adam Hogan). The sullen Eric is bitterly resentful at having to live with his grandparents; he uses the "F" word a lot. His grandmother, Evelyn (Catherine Coulson), is a homemaker whose world is turned

upside down not just by the arrival of Cathy and Eric but by the bizarre behavior of her husband, Jim. Refusing to admit anything's wrong with him, Evelyn tries to find comfort in her household routines of cleaning,

cooking, and shopping. Dennis Robertson gives a moving performance as Jim, who's suffering from Alzheimer's disease; his faculties fail before our eyes as he changes from a strong, proud man to a helpless invalid.

The cast of characters also includes Michelle Morain, who is very funny as Judy, another divorced woman living with *her* mother. And the comic highlight of the play is Jerry (David Kelly), a neighbor who's



David Kelly as Jerry

fallen for every conspiracy theory and tabloid tall tale the late twentieth century has to offer—including the old Kennedy-Lincoln assassination coincidences and a wide-eyed description of how the lunar landing was faked in a warehouse (these wacko theories were new to my 12-year-old niece; thus is cultural anti-history passed on). When Jerry really *is* seized by some of the Aliens, who strap him down and examine him from head to toe, we groan; it *would* happen to him.

In a series of episodes—which the Aliens believe display meaningful cultural behavior—we recognize the human struggle to cope with what playwright Constance Congdon calls "the disintegration of society." The familiar foolishness of our own species has us laughing from the first scene until


the intermission, but in the second act what have been wacky, hilarious incidents begin to be rather dreadful. Jim's funny forgetfulness becomes destructive and heart-breaking. Eric's anger turns to fear when, running home to his father, he's lost in New York, and we realize that he's still, after all, a child.

Jerry surprises us by revealing that he's a psychiatric nurse, and he shows real tenderness in dealing with Jim in his illness, but when Cathy turns to him for sympathy his sensitivity is swallowed up in another paranoid fantasy. Cathy does find a moment of peace in the midst of chaos; but since no one around her can understand it or share it, we're forced to conclude that she's reacting to events as aberrantly as Jerry does. The play ends in hopelessness, as the characters watch neighborhood teenagers burn down the mall.

Theatre often draws us *into* characters and situations, so that we begin to understand their motivations and actions from the inside, but here the action seems to spring from meaningless, unexamined ritual. The play keeps us at one remove: like the *Aliens*, we remain observers. It's a device that offers different comprehensions: seeing ourselves as others see us, we realize how foolish too many of our concerns are. What's surprising about this play is that it suggests no alternatives. It's just a mirror with no suggestion of stepping through—no one-way glass, no magical possibilities. There's no stopping the disintegration of this world.

As for the world of twelve-year-olds, I left it a long time ago, and I have to admit they seem a little alien to me now. When we got home later and had some toast, my niece once again plunged the knife deep into the jam jar, getting the handle all sticky and leaving blobs of jam on the formica counter. I stifled a sigh and asked her what she thought of the play.

"Depressing," she said. "But really funny. Cool."

And not once during her visit did she ask to be taken to the mall. I take it as a hopeful sign. 

Alison Baker is the author of *How I Came West, and Why I Stayed: Stories*. She lives in Ruch, Oregon.

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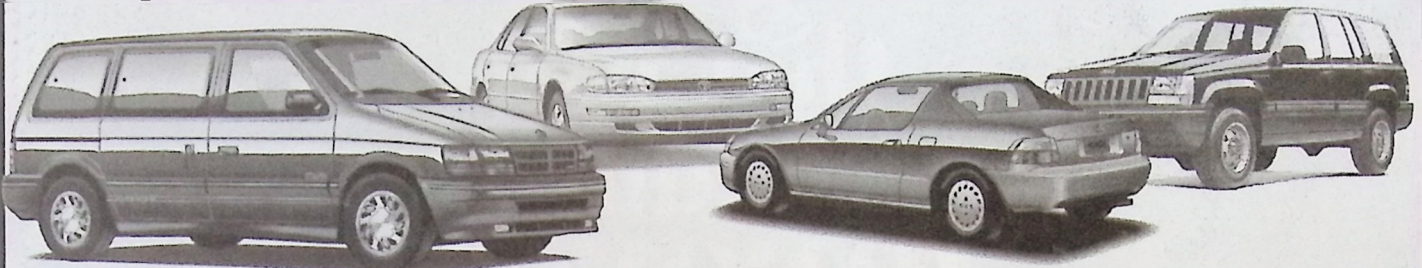
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